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REMODELING THE COMMONPLACE HOME.—IV.

THE DINING-ROOM.

BY EDWARD LEE YOUNG, ARCHITECT.

IF YOU will take but a moment to think, you will find that the dining-room of any home is seen and examined from a different point of view to almost any other room in a house. In explanation of this I would recall to your mind that one is usually seated at table before looking around. Often the eyes go no farther than one's neighbors, and naturally they are the most interesting, but there are times when one is left to himself so thoroughly that the relief of looking at the walls or ceiling is quickly taken advantage of. Then the point of view is over the heads of the opposite neighbors.

The eye sees things relatively at the first glance. The value of the background to the living object is considered, then the background is examined. Should it be interesting, the eye follows the movement of the design until every detail has been studied.

That is, the eye that has been trained to observe.

"Do people as a rule observe things?" is often asked me. "No! Neither do they listen while you talk. Nor do they know half they have read, even while they are reading." Thinking of other things, no doubt.

The value of observing well cannot be too highly cultivated.

The story of the two boys bent on cultivating the power to observe quickly and well by walking; then running by shop windows, afterwards telling each other what they saw in the quick rapid glance, is a step in the right direction. This power belongs to many women as regards each other's apparel, but there it seems to end.

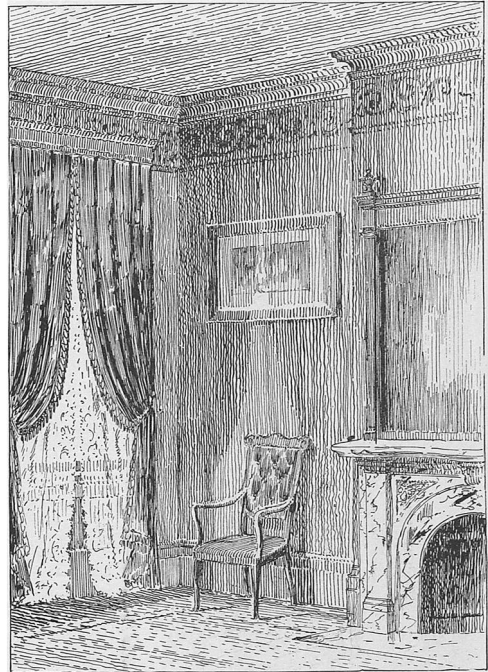
Look understandingly and find new interest in things.

The more there is to see, the more to interest, naturally, and I seem to have somehow gotten beyond the sketch of the dining-room called "before remodeling," which, while it hasn't much to say, speaks for itself in a quiet sort of way, like some people who don't look interesting. We often fail to cultivate them, for it doesn't seem possible to "make anything out of them."

We sometimes make a mistake in that conclusion, for often a dull, uninteresting exterior conceals unknown possibilities. Here is one possibility for this room: the sunlight which finds its way between the curtains into the old room stops awhile before coming into the new one to give life to the flowers and plants that live in the window conservatory; the transom light in the upper part of the window will swing to admit the fresh air to the room, so that while the conservatory, with its mirrors reflecting the contents, is there to bring the freshness of spring to our eyes, it is not maintained at the expense of ventilation and our physical comfort.

When I mentioned earlier in this article that the point of view of the room was above the heads of those sitting at table, I had in mind the china closets fitted between the windows and the mantel, also on the other side of the mantel.

Do you realize that almost all china and glass is decorated in such a way that they look best on a level with the eyes? This is particularly so with decorated glass, cups, bowls and everything except plates and saucers. These latter, when stood on edge, also look best "on the line," as one hangs the best paintings, level with the eyes. Yet many china closets are made with shelves to the floor. The cups in them must be hung on hooks, as in the pantry of a steamer, in order to



THE DINING-ROOM BEFORE REMODELING.

see the decoration. The bowls and other things put high up. These china closets, we know, are unsatisfactory, and as we look at those in the remodeled room we realize that while we can make a sufficiently large display in these cabinets, there is space for the chairs underneath.

The mantel, as you will see, is quite massive, and carved in the Italian Renaissance style.

Why this style? There's no particular reason for its selection, except that dark wood looks well in it. Gothic would have done as well, perhaps, except that it is an obsolete style for dwellings, and to "carry it out" the ceiling should be arched or groined. The late English Gothic (and I use the word late as referring to its period, in contrast to the word early) about the Elizabethan time would have looked well, but as this style is really the English Renaissance, the choice between the English and Italian Renaissance is really no choice at all, for the Italian in point of refinement of design is greatly superior. It decorates construction, whereas the English constructs decoration. Some examples of what I mean could be shown did the space permit, but later on I hope to show these things in *THE DECORATOR AND FURNISHER* to those who, reading these talks (and they are nothing else), are interested.

The ceiling is paneled off with beams carved in wood or worked out in plaster. Should plaster be used, then a gold color scheme follows.

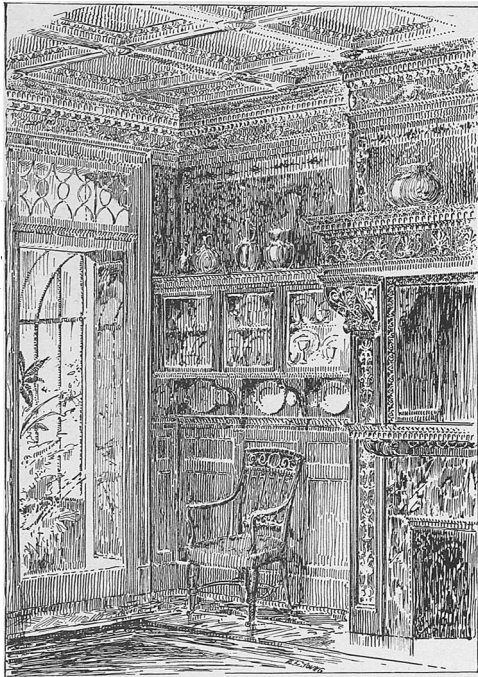
This leads me naturally to a description of the decorations, which can be described in a few words. Tapestry colors and gold comprise the decorative effects, leaving the little touches of color which the proper dis-

tribution of bric-à-brac gives, and the other effective arrangements that only a woman can give to her own home.

The decorator furnishes the background, the woman does the rest. It is a combination that brings success. If the decorator goes beyond this he fails. If the woman does more she fails. I know that I am on thin ice when I make this statement, for I have seen many apparent successes done by either sex complete.

The result of work done by the decorator from start to finish is as follows: He works up to that point where he should stop with every possible success. Then he attempts the "touches" and arrangements of things, and the result is a stiff imitation of the woman's work, and if one (a stranger) coming into the room is at all susceptible to effects, he judges at once the stiff and unyielding character of the owners, and instinctively adopts the same style.

If the woman decorates she does not feel the same regard to neutral tints, broad, plain surfaces and dignifying treatments of walls and ceilings, that a man does. The results are not pleasing. Movement is everywhere and the walls and ceilings come toward you. There is a loss of background at the expense of foreground, and when the last touches which she does so well are done, they count for little and are a disappointment.



THE DINING-ROOM AFTER REMODELING.

This alteration to the dining-room is not a cheap affair, and one that comes within the means of the many, but the main features of the work can be done by almost anyone, for, after all, the conservatory and hanging china cabinets can be made as inexpensively as one wishes, and you have a result that is bound to be pleasing.

SPRING AND SUMMER DRAPERIES.

BY ELLEN DREW.

ALL the new fabrics and designs for summer draperies are now to be found displayed for inspection. They form an inviting list, and without a definite idea in advance of one's requirements, whether it is material or color, or to be regulated by a price limit, the vast quantity shown is certainly bewildering. Delft blue still holds its own in various fabrics for light summer draperies, chiefly in cotton goods. While there is but slight variation in the color and general features, the designs are legion.

One line, quite Japanese, presents a rather rough surface in bold designs. This is twenty-eight inches wide and thirty-five cents a yard.

Another, quite different in style, has smaller all-over geometrical design of thinner, smoother goods, but equally as attractive, and same price.

Very beautiful table-covers, to correspond with these blue and white goods, are shown at moderate prices. One design, especially, was very good, consisting of successive circles, beginning with a centre piece, and arranged at equal distance intervals to the border, finished with and without fringe; one two yards square, \$2.25.

The new Japanese jute rugs, too, are just the thing for summer residences. They are cool and clean, and, though of Delft blue, are entirely Persian or Oriental in design. They are particularly charming and very cheap, those 4x7 feet, \$3.50; 9x12 feet, \$13.75.

A new fabric for popular favor, and one supposed to take the place of denim, is the "colonial tapestry." The material is somewhat heavier and thicker than denim, and in addition to all the prevailing tints of red, blue, yellow, brown, olive, etc., comes figured as well. Those in two or three shades of same color are very stylish. The pattern is large and bold, and some are connected scrolls, while others are arranged at regular intervals. Those in plain goods, thirty-six inches wide, retail for seventeen cents a yard, while the figured sell for thirty-two cents a yard, same width. One in delightful shade of a cool brown is thirty inches wide, and is twenty-three cents a yard.

The new burlaps for wall decoration are in most charming colors, the olive green being especially recommended for summer. It would form a delightful groundwork for more than one scheme of color, and is both cool and restful. One yard wide and only nineteen cents a yard.

Among the richer and rather more elegant fabrics may be mentioned the new Liberty velvets. These are lighter in weight, and the usual quality of cotton velvet draperies, and are especially adapted for summer. They are exceedingly rich in appearance, and when two or more colors are combined, they are most harmoniously blended and very effective. Those of several shades of one color are perhaps to be preferred, as having a very rich appearance. These are good in texture and color, and are to be recommended. They come thirty-one inches wide, and \$1.75 per yard.

A particularly lovely material for covering furniture during the hot weather consists of striped white and pink or blue. The color is in heavy thread hues on the white, the white stripe about two inches, the color something less. Running all over the surface at random are trailing vines and other floral designs, having the appearance of embroidery. These are delightfully cool-looking and refreshing in their simplicity. Thirty inches wide, thirty-two cents a yard.